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Mr. Gladstone's Bill. We briefly announce elsewhere the successful outcome of the efforts made by the L.C.C. to obtain the introduction of a Bill into Parliament giving the public bodies of the country control over picture shows. Mr. Gladstone will introduce a short Bill this Session. No indication is given of the probable scope of this measure, but we may assume that it will contain some provisions to ensure that operators are properly qualified. If, on publication, it is found that this matter is not dealt with, it is to be hoped that the K.M.A and kindred bodies will do their best to see that a clause, making registration of operators compulsory, is included in the measure as finally passed. A competent operator is a greater safeguard against accident than the most elaborate set of regulations which the cleverest public body in the kingdom could draw up, and this fact should be recognised in a Bill intended to secure the safety of the public. It is unlikely that Mr. Gladstone's Bill will contain any regulations to which the trade may take exception, but when its provisions are made public the trade would do well to see that there is no loophole for unfair restrictions.

Convention in Paris and Exhibition in Germany. We shall shortly announce particulars of a Trade Convention to be held in Paris—the home of the industry—as the originators announce it. Not only will many important questions be debated, but lectures, conversaziones and trade discussions should be of interest to the trade, who are expected to be present from all parts of the world. We shall have our own representatives present and our readers may expect full accounts of all that occurs. Germany, too, not to be behind her neighbour, is to have an International Kinematograph Trades' Exhibition, at Hamburg, from June 13th to 28th, when many novelties are to be exploited. Here, too, we shall be represented. We shall be pleased to give further information to those interested.

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Lessons for Operators.—II.

By F. H. RICHARDSON.

THE OPERATING ROOM.

Altogether too little attention is paid to the operation room by the average designer and builder of motion picture theatres. Their idea seems to resemble that of the housewife who, when interrogated concerning the plans for her new home, told her husband: "Now, John, you make plenty of closets and whatever is left make up into rooms." Judging by some of the operating rooms the writer has viewed, the idea of the builder was that if anything was left after everything else was provided for, it would answer for the machine booth.

In planning a motion picture theatre it is well to consider that it is what comes from the operating room that brings in the box-office receipts. This being the case, it would seem that every preparation should be made to enable the operator to put on a first-class show. This he cannot do and will not do in a little two by four iron-lined hole-in-the-wall, where everything is inconvenient and nothing is arranged for convenience or comfort.

The operating room should in all cases be at least six feet from the floor to ceiling—deeper if possible. It should be large enough to allow of a small work bench, preferably on the operating side of the machine, with not less than two (and there should be three) feet on either side of and behind the machine. Directly at the rear of the projecting apparatus should be located a window arranged to open for ventilation in summer as well as to afford light by day. The room should be lined, top, bottom and sides, with substantial sheet metal laid on quarter inch asbestos, and the room itself should be connected, either with an ample flue or open air, the pipe to tap into the ceiling and be at all times open. This will, in the event of fire, allow the smoke and much of the heat to escape at least long enough for the audience to get out of the building. If the film box itself (where one is used) be connected to this pipe, a whole box full of film may burn and no one outside the operating room would be the wiser. On the operation side of the machine, if the floor be ironclad, should be spread either a rubber mat or a square heavy linoleum. About the walls should be placed plenty of hooks and on them should be hung neatly coiled wire of useful sizes, extra lamp and lamp parts, extra slide carrier, etc., all ready to hand in case of emergency. On the wall on the operating side of machine should be a case of "pigeon holes" to hold carbons, tint slides, fuse wire, leader and tailpiece film, etc., all ready for instant use. How many times it happens to the careless operator that he is compelled to spend more time rummaging and searching for material to make repairs than is required to make repair itself. Keep everything neat in the operating room, and everything in its place, so that when an accident occurs (as they will do to the best) you will instantly be able to lay your hand on whatever is needed and waste no time when an audience is waiting. Every operating room should be provided with a small electric fan for ventilation in Summer. No operator can or will do his best when the perspiration is dripping from the end of his nose and fingertips, especially when he knows it is caused mainly by stinginess on the part of his employer. An arc lamp in a small room in Summer is a warm proposition at best, and you may gamble that the man-behind-the-gun won't have any icicles hanging to his whiskers even with a fan. The peephole should be of ample size and in a position to allow the operator at all times a clear unobstructed view of the picture. He *must* watch the picture constantly if he makes a good one, and he wont do it so well if it is not handy. Of course, there should be a full complement of tools such as pliers (with tape-wound handles), files, screwdrivers of various sizes, hammer, etc., and a wood rasp for sharpening carbons. There should be ample light provided, for when a breakdown occurs and an audience is waiting one must work fast—a thing not easily done in poor light. The switchbox should be located directly in front of the operator as he sits at the machine, so that he may instantly pull the switch if anything happens. All wires should be encased in tubing and the operating room door should open outward but be held shut by a stout spring.

It costs money to fit up this kind of a room—yes. But when you have it done you are in a position to say to the operator (assuming that you put in a good machine), "You give a good show," and it is up to him to do it or quit.

THE CURTAIN.

A curtain just exactly the width of the moving picture, surrounded by a flaring proscenium, produces the best possible effect. If, however, your curtain is larger than your picture, it will be found to add greatly to the effect if the surplus be blocked off in dead black (not a shiny black, but a dead one). Plain white plaster makes the ideal curtain, though tightly stretched cloth answers almost as well. Sheet metal may be used by covering the seams with white lead putty paste and painting with white lead mixed with turpentine, to which should be added just a little linseed oil. Kalsomine is better but likely to peel on metal. Add just a tinge of blue to the white. It is sometimes desirable to locate the machine behind the curtain. This may best be done by using a thin cheesecloth. Quite a heavy cloth may be used, however, by keeping it wet. When a plaster curtain acquires dirty spots they may be removed with No. 1 sandpaper.—*The Moving Picture World.*

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Round the Provinces.

The Life of Christ has been so well received by audiences at the Operetta House, Edinburgh, that it has been resolved to continue it for some time further.

At the St. George's Hall, Shipley, the New Century Pictures this week include many excellent subjects, among which are Artic Sports, Peppered Bouquet and A Case of Arson.

An Interesting Picture Programme at the Grand Assembly Rooms, Leeds, furnished by the New Century Co., includes two good industrials—Honiton Lace Industry and Making of a Modern Newspaper. Chief among the remaining subjects is Trip to the Moon.

Large audiences have filled the Oxford Town Hall during the visit of Pringle's Pictures. Constant changes were made in the programme, the following being among the chief films: Last Cartridge, Colonel's Story, Runaway Horse, and Message from the Sea.

The animated pictures at the Kings' Hall, Birmingham, have been well selected, and appear to give every satisfaction to the large audiences which collect to watch them. The leading features are Clockmakers' Secret and Treasures of the Sea, and the Douglas Trio provide a capital vaudeville turn.

The British Empire Picture Co. has been filling the Empire Theatre, Leeds, at each performance. The Magic of Music was by general consent the success of the evening. In the educational department the headliner was From Forest to Fireside, and the comics included Hurry Up Cabby, and In Love with the Moustache.

Pringle's Picture Palace, Glasgow (formerly the Queen's Theatre), has by now established itself as one of the most successful establishments in the country devoted entirely to picture shows. The hall has been packed nightly during the run of the present programme, which includes such successes as Hunchback's Revenge, The Trainer's Daughter, and a number of good variety artistes.

The Prize Animated Picture Co. provide an attractive bill of fare at the Temperance Hall, Preston. The Alps Through a Telescope is the first film shown and it puts the audience in a good humour to receive those which follow, among the latter being Two Little Scamps, Train Wreckers, Shrimpers, Aladdin, Need of Gold, Byker Does the Impossible and Laughing Gas.

A capital picture programme is furnished by the management of the St. James' Hall, Harrogate, which is as popular as ever, though the living pictures have now furnished the entertainment for close on twelve months. Scenes in Lisbon, Jealous Foreman, Jem's Apprenticeships, The Recruit, Grand National, The Vagabonds and Aladdin are shown.

Halifax is enjoying visits from two picture companies. At the Grand Theatre a programme, in which pictures occupy the most prominent position, is given twice nightly, Miss Mildred Bryan (late of the Moody-Manners Company) and Mr. E. Austin supplying the vocal part of the bill. At the Victoria Hall is Mr. Sydney Carter with his popular New Century Pictures, in whlch frequent changes are made.

The Return Visit of the Royal Canadian Pictures to the Assembly Rooms has been highly welcome to the majority of the inhabitants of the town, if one may judge by the crowds which have filled the hall. The subjects shown include a number of recent successes, among these being Despatch Bearer, Elixir of Strength, Mother's Secret, Recruit, Hand of the Enemy, Crime in the Snow, Wild Animals and Pearl Fishing.

The Premier Pictures at the Central Hall, Colne, continue on the even tenour of their way, unaffected by the fact that this week there is some competition at the Trades Exhibition. There seems little danger in the patronage extended to Mr. Duckworth's entertainment falling off while he furnishes programmes containing such films as Caught, Mephisto's Son, College Chums, Ladies of the Whip, Toula's Dream, and Cold and Frosty Morning.

Since the Blackpool Hippodrome came under the management of the International Life Picture Co., it seems to have taken a fresh lease of life, the pictures proving much more popular than any other of the varying forms of entertainment previously tried. The feature of the current bill is The Funeral of the King and Crown Prince of Portugal. Among the other subjects are Cliff Climbing, Pearl Fishing, Statue on the Spree, Nervous Maid, and Scullion's Dream. There is a good variety programme.

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The Little Ship Boy	,, 639 ,,	,,	10	17	3
An Up-to-date Creator	,, 311 ,,	,,	5	3	8
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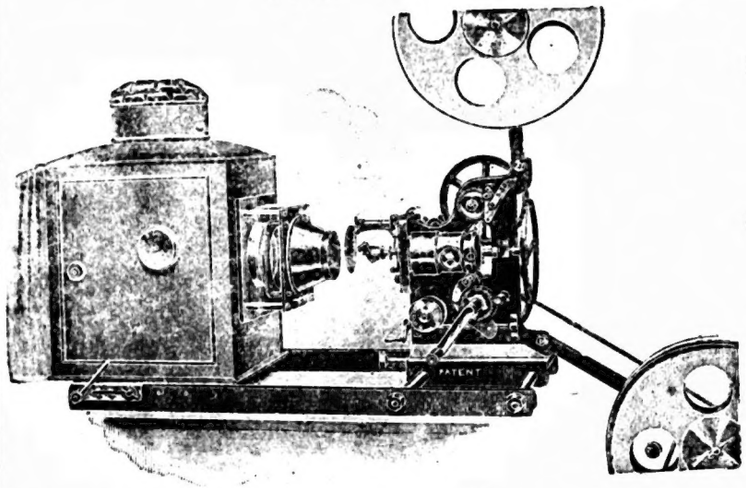

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American Attempt to "Corner" the Film Trade.

European Makers to fight against the formation of a Trust.

Whilst we hail with delight any movement that has for its prime object the general uplifting of the animated picture, we view with suspicion all such movements when they originate under the auspices of a trade union or trust, and we hope that the mighty dollar has less to do with the American's ambition for morality than we suspect by this latest attempt to capture an industry.

War is now raging in the States between two sections of the business. On the one hand we have the film manufacturers who met at Buffalo on the 8th of Feb. together with about a hundred film renters, and on the other hand an equal number of film producers with their clientele.

Indications that a crisis had been reached in the affairs of the living picture film manufacturers and the renters or middlemen was seen in the persistent rumours that simultaneous suits would be brought against the two Associations, under the Sherman anti-trust law, in the States of Ohio and Illinois.

An Attempted Trust.

An agreement, it is said, was reached by the two Associations at a convention held in Buffalo, to create a general advance to the exhibitors of twenty-five per cent. in the prices of films. It is said it was also agreed by the Manufacturers' Association, which is composed of eight firms, headed by the Edison Co., not to sell to any person or firm not a member of the United Film Renters' Association. On the other hand the renters agreed not to buy films outside the ranks of the Manufacturers' Association.

The threatened suits come from manufacturers and renters not associated, who for some reason did not seek or were refused admission to the organisations and to the newly formed combination. Among the opposition party are the Society Italian Cines of Rome, The Williams, Brown & Earle Company, importers of New York, and the Kleine Optical Company of Chicago. A rate war on imported goods from Europe has been in progress between the Italian Company and Pathe Freres for the control of the American Market, for several weeks. I. W. Ullman, who is manager of the American interests of the Italian company, openly threatened fight on the combination. He said it was possible that the Society Italian Cines would join forces with the American Biograph Company, an independent manufacturing company, which has won several suits from the Edison Company regarding patent rights to a machine for taking living pictures (We believe they have now joined forces).

The suit in Ohio will be undertaken by the United Living Picture Exhibitors' Association, of Cleveland. Representation will be made to the United States District Attorney, J. J. Sullivan of Cleveland, to immediately institute suits against the newly formed combination, on the ground that a conspiracy in restraint of trade has been formed.

Biograph Co's Strong Position.

We are convinced that the various concerns outside the combine are well able to defend their own rights, especially if they form into an opposing combine for their mutual interest. Many of the outstanding concerns moreover hold patent rights of their own. As for example we might quote the following statements issued to the trade by Messrs Kennedy and Marvin of the Biograph Co:—

"We were urged to join the Edison-Pathe combination, but we refused.

"The Court of Appeals has twice repudiated the claims of Edison that he is the creator of the moving picture art, and has limited his patent to his own particular form of apparatus. The same court has also decided that our apparatus does not infringe the Edison patent.

"We stand absolutely independent and protected by our patents.

"We have largely increased our capacity and are prepared to regularly supply our own films and the films of the best foreign manufacturers in any quantity.

"We will, at our own expense, protect our customers from any form of patent persecution in connection with film supplied by us.

"Edison cannot obtain an injunction against any renter or exhibitor for the reason that his film patent has not been adjudicated and a decision cannot be obtained in less than two years."

Effect upon English Export Trade.

At first it was thought that serious loss of business would be the outcome of the movement instituted by the American combine, but a closer investigation shows that the state of affairs is not, and will not become as black as it was at first suspected. In the first place, the very foundation upon which the Association in America is resting, namely, the Edison patent rights, is weak, inasmuch as the powers the Edison Company assume to exert, are to our mind in a great measure imaginary. Edison, we understand, claims to possess the master patent by which living pictures are made on a perforated film moved intermittently in a special camera. But in the very first number of this paper there appeared a report of a case in the American Courts, in which the Biograph Company successfully established the legality of their own camera. The Court's decision seems to have been that Edison had by no means the sole right to make films in a camera with intermittent movement, though he had the right to control the particular means by which that end was secured in his own camera. Add to this the fact that strife and differences of opinion have existed within both the Manufacturers' and the Renters' Associations, and one begins to realise that these bodies are not as strong as they need to be, if they expect to rule the business.

As we have said, there are as many film manufacturing concerns outside the combine as there are inside it, and it is certain that European firms represented in the States will join forces with non-associated American firms, in opposing a combine whose ultimate aim appears to be to grab the whole business in the States. Not only so, but we have reason to say that the American

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Wreck of Berlin ...	as new	350	1	0	0
Curates Outing (comic)	fair	300	0	10	0
Japanese Procession ...	good	150	0	10	0
Cinematograph Show ...	good	50	0	4	0
Cheeky Traveller (tinted comic)	v'y G	150	0	18	6
Review of Channel Fleet	new	300	1	10	0
Shore practice at Whale Island	good	380	1	5	0
Travelling Menagerie	good	150	0	18	0
A Jovial Monk ...	very good	50	0	4	0
Football at Bolton ...	good	75	0	5	0
Sailors at Play ...	good	60	0	5	0
Blood in Frogs Foot ... (unseen world series)	good	75	0	6	0
The Awful Baby (comic)	very good	440	3	10	0
The Man who dreamed he was a Millionaire (comic)	good	490	4	0	0
Olympic Games at Athens	very good	525	4	0	0
University Boat Race	good	215	0	16	0
Betrayed (dramatic) ...	good	420	1	15	0
Grace and Ranji at Nets	good	140	0	5	0
Egyptian Troops	very good	50	0	4	0
Spanish Royal Wedding	very good	281	1	0	0
Harvard & Cambridge boat race	new	345	1	5	0
Gem of a Slavey ...	very good	500	3	5	0
Climbing the Alps (tinted)	good	180	0	15	0
Nursery Rhymes ...	good	575	3	10	0
Brown's Half Holiday	very fair	340	1	10	0
The Nihilist ...	good	800	3	10	0
City Mans busy day	fair	600	1	5	0
How Brown lost his Notes (comic)	g'd	550	2	0	0
Coster Sports ...	very good	445	1	15	0
Those Boys Again (comic)	new	300	2	10	0
Funeral King of Denmark	good	275	0	10	0
Workhouse Granny ...	as new	310	2	10	0
Volunteer Funeral ...	new	155	0	10	0
Bunco Steerers ...	good	425	3	12	6
Pretty Polly on Racecourse, &c.	good	350	1	5	0
Motor Boat Racing ..	good	450	1	15	0
The Reservist (dramatic)	good	300	1	0	0
Factory Crowds ...	very good	200	0	8	0
Delhi Durbar ..	very good	200	0	16	8
Armah Cathedral Festival	new	150	0	6	3
Moat Farm Murder ...	new	80	0	3	4
Two Little Waifs ...	good	500	2	0	0
Funeral of Submarine Heroes	new	185	0	7	6
Fancy Billiards ...	fair	200	0	8	0
Roosevelt Celebrations	new	200	0	8	0
Artful Dodger (comic)	very good	345	2	5	0
The Chemist's Shop (comic)	very g'd	535	3	7	6
Modern Pirates ...	very good	500	3	2	6
Spearmint on Racecourse, &c.	very g'd	200	0	16	0
Willies Vacation (comic)	very good	260	1	10	0
Gipsy Fortune Teller	very good	190	1	5	0
Little Nell & Burglar Bill	good	165	0	14	0
Gems of German Scenery and falls of the Rhine	good	540	3	10	0
Baltic Fleet ...	very good	270	0	11	6
Cup Final 1906 ...	good	260	1	0	0
How not to Solve a Puzzle (comic)	g'd	390	1	10	0
Husbands Beware (comic)	good	255	1	2	0
Jack and Jill (tinted comic)	new	500	3	3	0
Misadventures of Brown (comic)	v'y G	670	5	10	0
Enchanted Wine (comic)	new	462	4	0	0
The Bet that did'nt come off (comic)	G	285	1	15	0
Travels of a Trunk	very good	500	3	10	0
Quarter Day (comic) ..	good	380	3	0	0
Fooled Burglars ...	good	70	0	6	0
After the Wedding (comic)	good	440	3	5	0
The Simple Life	very good	50	0	6	0
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Alone on the Sea-shore	new	135	0	16	0
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Vicar's Garden Party (comic)	,,	400
Who's Collared My Parcel (comic)	,,	325
Coster's Revenge (comic) ...	,,	150
		1½d. per ft.
Dan Leno's funeral.. ...	new	180
Prince of Wales in India ...	,,	145
Eviction	,,	225
Mutiny on Russian Battleship	,,	200
Tram Ride, Gorjes du Var ...	,,	160
,, ,, Pierrefette Cauteret	,,	150
,, ,, Grasse to Nice ...	,,	163
Ellen Terry	,,	155
King of Denmark	,,	300
King Haakon's Coronation ...	,,	340
Launch of the Katori ...	,,	200
		2½ per ft.
Attempted Murder in a Train (dramatic)	new	225
Raid on a Coiner's Den (dramatic)	,,	460
A Naval Engagement (comic)...	,,	225
All's Well that Ends Wells ...	,,	271
Fly Paper	,,	227
Puzzle Maniac	,,	295
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Nosey Parker	,,	295
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public, having shown their appreciation of British and European productions in a no uncertain manner, will not be robbed of the subjects which they so much enjoy, and will not be slow in testifying to their preference for English made subjects. Any unbiassed observer must realise that American made films alone, apart from the manufactures of such famous firms as Urban, Gaumont, Cinés, Warwick, etc., could not supply the wants of the American exhibitor, who is appealing to a public which becomes more critical every day.

Action of English Manufacturers.

As a step in the right direction towards the protection of their interests in the United States, the manufacturers of this country are prepared to contribute to a common fund; the amount of individual contributions to be regulated according to the amount of business done in export trade to America. It is proposed that the sum thus raised shall be appropriated, together with a similar amount to be raised on the Continent, to help forward any movement that is designed to prevent any legal or commercial impositions taking effect in the States, and thus hindering legitimate business and fair play. In this matter there is a general spirit of agreement pervading representatives of the trade in the whole of Europe and England, and should matters so develop as to demand immediate action, our cousins across the sea must reckon for greater forces than those obtaining merely upon their own shores.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

We are asked by the Clarendon Film Co, to give publicity to the following letter with reference to a par which appeared in our last issue. We regret that we should have misread Mr. Langford Reed's letter and gladly make the correction.

Messrs. The Clarendon Film Co.,

Dear Sirs,

Referring to the paragraph in last week's issue of The Kinematograph Weekly in which my name is quoted as the producer of two of your film subjects, I sincerely regret that such misstatements should have been made and I assure you that it was not my intention to lay claim to the subjects in question, in which I acknowledge I was not further concerned than in suggesting them as suitable ideas for carrying out. The pictures as produced by you were entirely different from the ideas submitted by me and if I gave "the Kinematograph Weekly" to understand otherwise, I can assure you that it was an oversight on my part and I hope that you will accept this apology.—Yours very truly,

LANGFORD REED.

P.S.—As a matter of fact when these two subjects were produced I was not in London.

ANY STICK TO BEAT A DOG WITH.

We are continually protesting against the manner in which the Press and opponents of the Kinematograph assume that due every accident occuring where a projector is installed is to that projector. We reproduce the following letter as welcome evidence that the trade is now awakening to the fact that misrepresentations of this character may do those interested in living pictures a great deal of damage unless steps are taken to contradict them.

The Editor,
The Evening Standard and St. James's Gazette.

Dear Sir,

In the account of an interview granted to one of your representatives by Mr. Walter Reynolds, L.C.C., that gentlemen implies that the recent Boyersville (U.S.A.) disaster by which 161 persons lost their lives, was the result of a kinematograph accident. He also uses the occurrence as a lever to hasten Government action in this country.

The kinematograph has troubles enough of its own to answer for, without being blamed as the cause of every theatre or concert hall fire which occurs, and it is rather unfortunate that Mr. Reynolds should choose the Boyersville disaster as one of the principal instances.

The accident in question occurred in a building lit by kerosene; the same illuminant furnished footlights for another part of the entertainment; the overturning of one ot these lights was the cause of the conflagation and subsequent panic, and the poor moving picture machine had nothing to do with the affair.

The cause of the Barnsley stampede, too, in many quarters was placed to the discredit of the kinematograph; but here, again, the trouble arose before the picture display commenced.

Mr. Reynolds' agitation for the licensing and control of exhibition buildings is no doubt necessary, but in common justice his quoted instances which cast unmerited reflection upon an important factor in present day amusement and educational usefulness might perhaps be more happily chosen.

Yours faithfully,

THOMAS CLEGG.

Publicity Manager
Charles Urban Trading Co., Ltd.
89-91, Wardour Street, W.

LEGISLATION AND LIVING PICTURES.

Sir,

Having read your Correspondence in your issue of Feb. 27, under the above heading and signed "Observer" may I be allowed to inform "Observer" that the "Operators Association" to which he alludes was formed with the object; First, to raise the status, and protect the interests of the Legitimate Operator, the man who through his hard earned experience and skill, depends solely upon it for his daily bread.

Secondly; to make it a thoroughly representative organisation composed "only" of Qualified Operators, and one that would be recognised by any Governing Body.

This certainly could not be the case if any Jack, Bill, or Tom, who twisted the handle of a Picture Machine "occasionally" were allowed to become members.

The *bona fide* Operator would have nothing to gain by associating with the undesirable "dabbler" of the Observer order.

A man who has the necessary qualifications need not fear to join and has much to gain.

The best guarantee to the public in return for their confidence, is to know that when viewing a Kinematograph Exhibition, they are in the hands of "real live Operators," belonging to a very much alive Trades Union Organisation.

It is with this end in view that the best interests of the Kinematograph Industry can be served.

Yours etc.,

S. J. HENRY.

Hon. Sec. National Association Kinematograph Operators.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

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Scene 1.—**The Rival Merchants.**—An Arab market-place—the rivals—hard luck—possessed by an evil spirit—ill-favour. Scene 2.—**The Hunchback in Despair.**—Attempted suicide—the intervention of the Genii—saved—a miracle worked. Scene 3.—**No Longer a Hunchback.**—A new man—a wonder. Scene 4.—**A Change of Fortune.**—Back at the market-place—fortune smiles—success and disaster. Scene 5.—**Generosity.**—A humbled enemy—distress—a plea—seeking aid—a noble man—a reward. Final.—Friends for life—fortune smiles on both.

ORDER IMMEDIATELY. LOSE NO TIME IN PROCURING THIS STAR.

No. 827. Length, 565 ft. Price, £9 8s. 4d. net. Extra for Colouring, £4 10s. net. Total Price, £13 18s. 4d. nett. Can only be had coloured.

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A picture which tells its own story.
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A Novel Adaptation of 'Tom Brown's Schooldays.'
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This Week.

. . . A . .

Cowboy Elopement

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A miner's daughter wants to marry a young cowboy—Her father objects, wishes to marry her to another man—She and cowboy elope—Are pursued by father and rival, who arrive just as minister is about to marry the young couple—Minister holds them up and goes right ahead with the marriage ceremony—Reconciliations with father follow.

Length 365 feet. Code Word "Cowlope."

The Thieving Hand.

Copyright, 1908, by The Vitagraph Company of America.

A rather mystical or imaginary conception dealing with the adventures of an artificial hand and arm which is supposed to be imbued with dishonest instincts. This hand and arm is presented to an honest beggar and it immediately commences to steal everything it can reach and gets him into all kinds of trouble The arm finally lands him in jail where it detaches itself from him and joins on to a one-armed convict to whom it formerly belonged, thus showing the reason for its predatory habits.

Length 325 feet. Code Word "Thiand."

SOLD AGAIN.

Copyright, 1908, by The Vitagraph Company of America.

Two mischievous boys hang a dummy to a tree—Then summon people from different directions telling them that a man has committed suicide—The different groups of people rush excitedly to the tree, give one glance at the apparent suicide, then rush away again to get other help—All kinds arrive: policemen, tradesmen and pedestrians, both men and women, the boys meanwhile enjoying the joke—Finally the policemen procure a ladder, climb up and cut down the "corpse" when they find it to be a dummy.

Length 250 feet. Code Word "Sogain."

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Dreams of Toyland	350	,,
Who Wins?	850	,,
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R. W. Paul

The Carter's Terrible Task	—	,,
Boy Bandits	480	,,
The Amateur Paper Hanger	287	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,

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Catching a Burglar	525	,,
Canals of Holland	175	,,
Eccentricities of a Wheel	200	,,
Panorama of Utrecht	225	,,
Feeding Time	225	,,
Canadian Car Ride	225	,,

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Grateful Dog	655	,,
Lazy Jim's Luck	485	,,
Burns *v.* Palmer	635	,,
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Joseph *v.* Goldswain	1000	,,
Amateur Skating Championship	140	,,

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Banana Skins	330	,,
Nasty Sticky Stuff	306	,,
The Dodgers Dodged	276	,,
The Limerick Craze	342	,,
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Norwood Films—		
Unlucky Horseshoe	480	feet
Great Temptation	460	,,
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Tommy's Box of Tools	460	,,

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For Babys Sake	375	,,
Twixt Love and Duty	355	,,
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Saved from the Burning Wreck	480	,,
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May and December	245	,,

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Hypnotist's Joke	395	,,
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The Boys are seen preparing a warm reception for their absent master—he arrives, and from this point we are speechless with merriment—The poor man is hardly recognisable, and after chasing the boys down the School Fire Chute, accompanied by his faithful wife, at the bottom of which they are deposited into a tub of freezing water, we are only too relieved to see them get their own back in a manner effective, and at the same time, picturesque.

Number 167. Length 300 ft. Price £7 10s. (less 33⅓ per cent. cash with order).

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A very artful subject.

Thrilling and Exciting. Startling and Effective.

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Review of the Latest Productions.

Urban-Eclipse.

This firm are to be congratulated on their output for the present week and particularly on one of the three films they have put out. Only a Dog, as an illustration of animal sagacity, is far better than the great majority of doggy subjects, and the great patience which must have been necessary to its taking should be repaid by large sales. The dog in this subject is a fox terrier owned by a young man blessed with a wife and two children. We are introduced to this happy family on the banks of a river where the young man is fishing. The children gradually wander farther and farther afield and at last reach a ruined tower in the neighbourhood. While exploring this place the little girl is shut in an upstairs chamber. The boy and dog run off to find the parents, the animal carrying the girl's bonnet in his mouth, and the father and mother at once start to run towards the tower. By this time the carelessness of a tramp has added the further danger of fire, for after lighting his pipe the wanderer has carelessly thrown the match on some rubbish on the floor and by the time the distracted father and mother reach the ruin it is wrapped in flames. Here the animal again shows his sagacity. A woman is hanging out clothes in an adjacent garden and he quickly seizes hold of the rope, looses it from the pole, and in spite of the strenuous resistance of the woman, succeeds in carrying it to the father, who is now at his wit's end. With the arrival of the rope things begin to look more cheerful. The dog is hoisted up to the window and scrambles into the room. There is a nail in the wall and to this the clever animal affixes a loop already made in the rope, the father being enabled to climb up and carry both child and dog in safety. The clever acting of the dog and a good fire scene combine to make this one of the most successful films of the week.

The Sorceror's Scissors is a magic number on similar lines to The Hand of the Artist and Comedy Cartoons, popularised by the same firm, though even more mystifying than these. An ordinary pair of scissors appear in front of the title on the screen and cut a woman's form from it. This comes to life in the shape of a pretty coster maiden, who is shortly joined by the male of her class, and with him joins in a typical coster dance. A clever effect follows; a paint brush appears which gradually changes the coster girl's appearance to that of a French grisette and the scissors reappearing clip a fresh garment which the girl dons and assumes the character of a Spanish dancer. Following this a statue of Venus is produced and smashed to pieces by a large hammer and in the following scene these fly together and reform the statue, which then assumes life and movement. As a conclusion the scissors which have worked so many changes are themselves transformed into the face of the Sorceror. Those who see a large number of films can make a guess at the method on which many of the trick effects are produced, but the greater parts of those in this subject are much more mystifying than usual and well worth the inspection of the showman.

The remaining subject from this firm is one of a class for which they have obtained a high reputation, that is to say, scenes of naval life. The present subject is called Training the British Bluejacket. It illustrates the physical training which our Tars have to undergo at Whale Island, Portsmouth. A large number of brawny sailors have been photographed at Swedish Drill, leaping ditches, picking their way on artfully arranged sunken logs, climbing fences, circling horizontal bars suspended some twenty feet in the air, swarming up ropes, etc., etc. This novel and at times exciting obstacle race covers a course of some mile and a half, and afterwards the men are seen being marched to the parade ground, where they are formed up and undergo more formal exercises. The photography is good and some of the scenes striking, particularly that showing the sailors engaged in a race up and down ropes, hung on an enormous wooden frame.

Vitagraph.

Three films are issued this week by this firm, (which informs us that it did particularly well with Francesca da Rimini, noticed in our last issue). The first of this week's issues is the story of a hoax, as the title, Sold Again, indicates. The usual two mischievous youngsters are seen putting the finishing touches to a dummy figure, and this they shortly carry off to a tree, where they place a rope round the neck of the figure and suspend it from a branch so as to resemble a suicide. They then rush off in assumed terror and meeting a man with a basket inform him of the supposed tragedy. He takes a look at the figure and never doubting its genuineness quickly collects a crowd of rescuers, who go to the tree, cut the rope, and discover the deception when the boys have escaped.

A Cowboy Elopement reveals a love story in a Wild West setting. There are two suitors for the hand of a wealthy ranchman's daughter and she of course romantically prefers the handsome but penniless cowboy to the socially superior but personally disagreeable ranchman whom her father favours. While the selected suitor is forcing unwelcome attentions upon her, the cowboy comes up and fells him to the ground. The disappointed lover relates his adventure to the father and the two go out to the lovers, the cowboy is ordered away and the girl is taken home, though not before she has had time to whisper to her lover. The result of the whisper is seen when the lover rides up to the ranch on horseback and rides away with the girl. The father and rival follow as quickly as possible, but the cowboy and his lady reach a parson's cabin first and the holy man sides with them to the extent of holding up the pursuers with a revolver when they arrive, covering them while he performs the service. Afterwards the girl coaxes her father until he forgives the runaways and all ends happily.

The remaining Vitagraph film is a novel conception. It has as title The Thieving Hand. A street beggar with one arm missing is befriended by a man who is struck by his honesty in returning a ring which he has dropped. To reward him he takes him to an artificial limb makers and purchases an arm to replace that which the beggar has lost. The new limb is at once seen to possess several peculiarities for as the beggar heartily thanks his benefactor, it neatly removes a handkerchief from his pocket and when the beggar is back at his pitch at the gutter, it acts scandalously, throwing kisses to the ladies and lifting watches, etc., from the men's pockets until the beggar is in danger of losing his connection. He decides to get rid of the dishonest arm,

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Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

Alfred West's "Our Navy," Polytechnic, Regent Street, W., and 95, Mortimer Street, W,

Waller Jeffs. ("New Century Pictures"), Curzon Hall Offices, Birmingham.

Morris, William V., 34 Grand Parade, Cork.

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WANTED, present address of E. Wright, formerly Operator at Fawsett Circus; also of Bert Bernard.—Address H. B. Hurst, Sadlergate, Derby.

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succeeds in pawning it and sitting down by a fence falls asleep. Meanwhile the arm moves industriously over all the cases in the shop, collects jewellery and valuables of other varieties and dropping to the floor makes its way back to the cripple and resumes its place in his empty sleeve, where the angry pawnbroker finding it, gives the cripple in charge. The latter is put into a cell but the hand here flies from his arm to that of another prisoner who is apparently its real owner, and the cripple is discharged, glad to get rid of his new arm.

Cricks & Martin.

Particularly seasonable is the latest from this firm, March Winds, and very true to life are the characters and situations evolved in it. It starts with Pater Familias leaving home to catch the 9.15, but no sooner is the front door shut than his hat is seen spinning down the road. Passers by are highly amused until their own chapeaux follow suit and merrily follow. A bare-headed crowd gets larger and larger chasing their hats, which finally fly into a river, where the owners follow and become thoroughly drenched. It should appear on many screens during the present month.

Gaumont.

A Case for Sherlock Holmes is issued by this firm. Two rooms in separate houses on the same floor are occupied by very different people. One is practically unfurnished and is occupied by two scheming rascals The other is occupied by industrious hardworking people. Standing against the dividing wall in the latter room is a large sideboard in the cupboard part of which these good people are in the habit of storing their daily provisions. By some means the scamps on the other side of the wall get to know this fact, and intend to make use of it to get their food on the cheap. On their side they carefully cut away the wall, and reach the back of the sideboard, this they also remove and extract the food, afterwards replacing everything exactly as they found it. When the good people go to get the necessaries for their mid-day meal, they find the cupboard empty. Their astonishment when this happens for several times in succession is more easily imagined than described. Unable to account for this, the people call in the representatives of the Law to solve the problem. One policeman decides to take the risk of being shut in the cupboard In the meanwhile the men on the other side decide to investigate the contents of the cupboard Expecting nothing unusual, they remove the cut-away portion, and out springs the constable. They quickly recover from their surprise, bind him chin and knees together, gag him, hustle him into a fold-up-bed, cover him up and carry him out. In the other room a few minutes are allowed to slip by by the waiting policemen. The cupboard door is then opened and found empty. They are paralised with consternation, and march the sideboard off on a barrow to the police-station, where it undergoes further investigations, but it is found impossible to make head or tail of the mystery, and its owners becoming scared at its peculiar propensities dispose of it to a dealer in old furniture. In the meantime the two rascals carry the captured constable and dump down their load outside a second-hand furniture dealers, close to the mysterious side-board. Then there comes along a purchaser for the side-board, but in the meanwhile the policeman has extricated himself from his awkward position, and at a critical moment he leaps out from under his covering and mistakes the furniture dealer and his customer for his late capturers, with the result that a lively melée ends the picture.

In Hurry up Cabby a typical growler is standing by the wayside waiting for hire. A masher and his girl come up and take him on. Cabby mounts to his box preparatory to starting off, and finds he has forgotten the directions given him. He slowly and deliberately gets down to enquire of his fare, when the swell's hat falls off into the road. The cabby takes about five minutes to brush it, then slowly returns to his box. Then he has to get down to remove the horse's nosebag; once more he gets back to his seat. Then the rug has to be removed from the horse's loins before a start can be made, and once more he returns to his seat. During the time of this delay his fare has been shouting and gesticulating. The trouble is not yet over, for the trace next needs attention; once more the driver takes his seat. Putting his hand into his pocket to get out his matches, he pulls out a newspaper, waits to read some particularly interesting article, and his fares rising in wrath, he does his utmost to entertain them with a chat on the spicy bit of news. Following this his watch must be examined, and then his pipe is finally lit. But things have gone too far and the patience of his fare is spent. They rush from the cab, and despite the driver's frantic efforts to restrain them, make their way to another vehicle.

When Father Came Home From Switzerland opens with a full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying with lightning speed the ski-ing enthusiasts, some tumbling and half-burying themselves in the deep snow, others safely reaching the bottom. Next we see—Back in Paris—La Gare de Nord. Pa arrives at the station and is met by his dutiful wife and loving child. They make their way home. Inside the house Pa is welcomed by all. Of course his wife and child are eager to know what he has been doing while he has been away, and he tells them about his ski-ing feats. He shows them his Ski shoes, then they want to see how it is done, so they fix on Ski shoes and take a stride or two. But when he starts he cannot stop, he goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the streets and round corners, clearing from his path every obstruction. Flying up a sloping track, used in connection with a factory for running off goods, he flies on to the roof, along the parapet and strikes a tall chimney stack, causing it to collapse in the centre. He then sails off into space through the air. His poor wife and child, who are greatly perturbed by his absence, after his lightning disappearance, go to enquire for him at the Police Station, and while they are interviewing the Inspector he sails in through the window safe and sound and is clasped in their arms.

Hepworth.

Canals of Holland, issued by this firm, introduces us to a number of selected beauty spots on the well-developed waterways of Holland—which form such a contrast to the neglected canals of our own country. The effects obtained from a vessel going through the canals are in places particularly picturesque and always interesting. At places glimpses are given of the barges being loaded, now and again a party of sportsmen are encountered, while a constant stream of traffic is to be noticed on all the canals. The glimpses of life by the side of the canals are also interesting and typically Dutch.

Catching a Burglar opens at a country inn, outside which a motor car is standing. The chauffeur is approached and bribed by two shady characters, who desire to utilise the car in a raid on a country mansion. The car is pulled up outside one of the windows of the house, a ladder reared against the wall and the house entered through a first floor window. All the most valuable articles in the room are hastily seized and passed down to the car, and the party is about to make off with the spoil when a man servant espies them and runs to his master. The latter quickly orders his own motor car and sets out after that containing the thieves. He is gradually overhauling them when a tramp, whom the others have bribed, makes a slash at one of the tyres with a knife and succeeds in puncturing it. Little time is, however, wasted in replacing the wheel with a spare one which is carried, and the pursuit continues, the rogues lightening their car by throwing out part of the spoil from time to time. The pursuers stop to pick up a policeman and then quickly overhaul the car, into which they jump as the two motors are running side by side, and succeed in securing the runaways. The subject may be recommended to those who appreciate sensational films.

Hepworth's also issue a good short comic of Rossi make entitled The Eccentricities of a Wheel. The wheel in question belongs to a cart which has broken down. The carter, in annoyance, gives the wheel a push and to his surprise it spins off at a great rate and begins to make havoc in all directions. A man with a umbrella is bowled over, two people at tea have table and crockery smashed up and at last the wheel, now followed by a large crowd, dashes through a factory where a number of girls are working. After this it runs over a drunken man and is then captured and its powers for mischief destroyed.

Nordisk.

Nothing makes a stronger appeal to audiences in this country than a film illustrating one or other of the many phases of life at sea, and one of the best of this kind we have seen is the Nordisk Film Co's Sailors' Life. This subject was issued last week, and we are informed that the demand has been so great that the stock has been completely exhausted, but that by the time these lines appear in print a number of further copies will have been received. We can recommend exhibitors with an eye for an attractive picture of good quality to ask for a copy on approval. The subject shows the proceedings of three sailors from the time they leave their families until two of them return after a series of thrilling adventures. A succession of scenes shows the various aspects of life on board; sails being set and the sailors enjoying a

dance in a moment of relaxation. "Man overboard" is then heard, and a good scene shows the lowering of a boat and the rescue of the unfortunate sailor. The next mishap is a more serious one; the ship strikes on a rock and goes to pieces, and of all the crew only the three heroes escape drowning. These succeed in making a small raft, and maintain life thereon for a long time, at last being forced to draw lots to see who shall be killed in order that the others may survive. The two survivors are rescued and on coming to land are charged with the death of their companion, but discharged to the great happiness of wife and sweetheart.

King for a Night is also issued by the Nordisk Co. Here we have a story from Shakespeare in picture form. A drunken boor becomes the victim of a rich noble's frolic. Finding the peasant senseless near his house, he has him carried to his own bed and instructs his servants to lead him to believe that the beautiful surroundings in which he wakes are his own property. It is not hard to make the drunkard believe in his good fortune, and he quickly lives up to his own conception of the character by becoming drunk once more; while he is in this state his own clothes are once more put on him, and when he awakes he is led before a sham court, in which the noble who has played the joke presides as judge, and condemned to death. When he has been sufficiently terrified, the joke is explained to him, and cured of his vice, he is sent back to his wife with a handsome sum of money to compensate for his injuries.

Warwick.

This firm issue The Grateful Dog. Firstly, we see three little children asking their mother in the garden if they can go for a walk. She consents, and off they go to wander in the forest. A hound approaches them with a wounded foreleg. Little Willie takes out his handkerchief and binds up the dog's leg, and away the animal departs. In the forest, two of them sit down and the boy goes on until he perceives a bird's nest in a tree. The bough of the tree, on which the nest is, is rotten, and Willy falls to the ground badly hurt. The other children, who have been awaiting their brother, start to cry. They are seen to shout, but no response comes, so they start off home. The parents ask where Willy is, just as a pedlar appears at the door with his dog, to sell his wares. The children recognise the animal by the wounded leg, and tell the tale of the dog to their parents. The father conceives an idea, and some of the boy's clothes are given to the dog to scent, who, after a moment or two, quickly bounds away on the track of the lost child, followed by members of the family. Eventually they come to the spot where the child is found, and the picture concludes with the child being carried in to his mother.

Walturdaw.

Calling at this firm's premises during the week we were just in time to see Mr. Howard, who is lately back from a business trip to Switzerland with a fine batch of snow pictures, which the firm are issuing this week. Mr. Howard timed his visit well, and was able to secure a picture of the opening of the Grand Curling Bonspiel at Celarina by the Crown Prince of Austria, and a number of views of the actual contest, in which players from all parts of the world participate. A capital portrait view of the Crown Prince is included in the film. There are two other subjects of equally good photographic quality. Bob Sleighing at St. Moritz is a capital illustration of an enlivening sport, and the Ice Gymkhana at Villars is also a delightfully clear and pretty picture which illustrates a tug-of-war on skates between military and civilians, a ladies' tug-of-war, a childrens' race, and a snowball combat. Nothing, to our mind, is prettier than a well-taken snow-scene, and these are photographically excellent, while the scenery is beautiful throughout. The various scenes may be obtained in one film or separately, and it may be mentioned that they are being shown at the Palace Theatre.

The Graphic Kinematograph Co.

Who have lately made some very successful excursions into the topical field, advise us that they secured the exclusive rights of the Cup-Tie between Fulham and Manchester United, on the former's ground, on Saturday. With the papers describing this match as the greatest ever seen in London, there should be a big public for this film, particularly in Manchester and Lancashire generally, and exhibitors in that part of the world would be well advised to make early application for copies.

Clarendon.

The Scandalous Boys and the School Fire Chute is a bad boy comic, in which a number of school boys play a series of practical jokes on a long suffering master. With his wife he sets up a pursuit and follows the boys down the fire chute, at the bottom of which man and wife are deposited in a tub of freezing water. After these mishaps we are glad to see that the tables are finally turned.

Precautions Against Fire.

The Royal Insurance Co. have issued a well-designed showcard, for displaying in Halls, etc., which the secretary informs us he will be pleased to send gratuitously to any of our readers who apply. The wording is as follows:—

POSITION OF APPARATUS.

The apparatus should preferably be in a separate compartment, the compartment being lined throughout with Sheet Metal or other fire-resisting material. If the apparatus is on an open floor, a space of at least 8 feet all round must be railed off, the floor within this space, if combustible, being protected by sheets of metal or asbestos. In any case, no drapery, or unprotected combustible material to be within 6 feet of the apparatus.

LANTERN, &c.

1.—The Lantern must be constructed of metal or lined with metal and asbestos.

2.—A metal shutter, in addition to the revolving disc shutter, must be provided between the source of light and the film, and kept closed except when the film is in motion for the purpose of projection.

NOTE.—It is strongly recommended that this shutter should be automatic in its working, that is to say, should rise and fall automatically as the film moves and stops.

3.—The film should preferably wind upon a wheel or spool immediately after passing through the machine. If it does not do so a metal receptacle with a slot in the metal lid must be provided for receiving it.

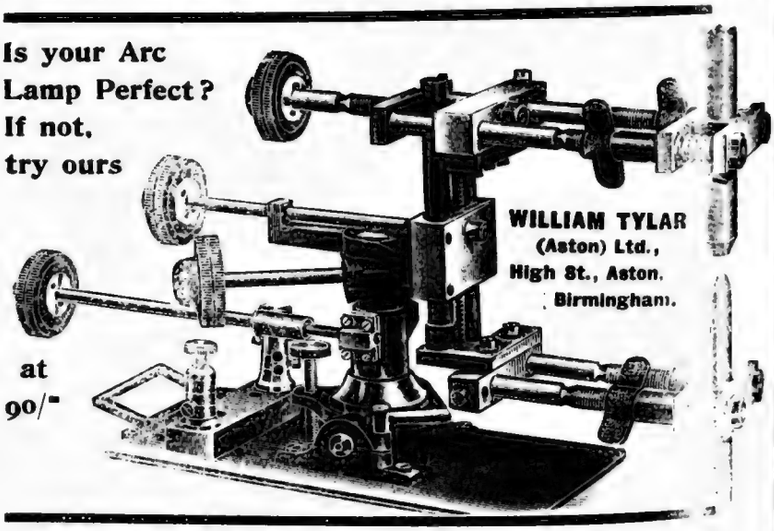
4.—If electric arc lights are used, the Installation must be in accordance with the usual Rules, with the resistance and switch securely fixed on incombustible bases, preferably on a brick wall, and double pole safety fuses fitted. Incandescent Pilot Lamps in the compartment should be properly wired and have their own fuse protection.

5.—If oxy-hydrogen light be used, the oxygen and/or hydrogen must be stored in metal cylinders only.

6.—The use of Ether or other Spirit Saturator is not to be permitted under any circumstances.

EXTINGUISHING APPLIANCES.

Buckets of water and a damp blanket should be placed close at hand.



Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Great Harwood ...	Rambles in the Ribble Valley, Lantern and Kinematograph	Mr. W. H. Knowles
Edinburgh	Clava, the Stonehenge of Scotland ...	Mr. J. Thompson.
Glasgow	Cape to Cairo	Miss Mary Hall.
Northampton	Two Years of Liberal Government ...	A. J. D. Lewes.
Norwich	Sunshine and Shade in Central Africa	Rev. E. W. Smith.
Aberdeen	Switzerland (slides and animated pictures)	Mr. A. B. Malden.
Shrewsbury	Rome	Mr. J. Cooper
Brighton	Life of Dr. Barnado	Mrs. Barnado.
Cardiff	Lights of Bye-gone Times	Mr. J. W. Proger.
Framsden	Help for Brazil	Mr. J. H Wright.
Wineham	The Pan Anglican Conference ...	Rev. O. Stent.
Glasgow	Health Reform	Dr. A.K Chalmers.
Leeds	Plant Mechanisms	Mr. H. Crowther.
Highbury	Ceylon	Mr. Gracie.
Windsor	Lantern Slide Making	Mr. J. Evans.
Hailsham	Holiday in Italy	Rev. W. H. S. Fox.
Worthing	Trip to Lancashire...	Mr H. C. Kille.
Inverurie	Trip to House of Commons ...	Rev. J. H. Martin.
Durris	Egypt	Rev. C. Mackie
Newcastle	Lincolnshire Churches	Mr. H. S. Hicks.
Helmsley	Australia	Mr. C. B. Smith.

Mr. E. Lauste

Has been engaged by Mr. R. W. Paul as field and general kine-photographer, and joins the staff on the 8th inst. We feel sure that Mr. Paul will find a good servant in Mr. Lauste, who is so well qualified for the position he is to hold. Whilst on tour for the Warwick Trading Company, Mr. Lauste secured excellent pictures in South Africa and other foreign parts, and in various other directions he has done good work.

Second-Hand Films.

There is no doubt that a want was supplied when we started our advertisements of second-hand films. Testimony reaches us each week showing how buyers have captured bargains, and how sellers who have been accumulating stock for years have at last found an excellent means of disposing of what to them are old subjects. Readers should take fullest advantage of this excellent institution, as the price is only one penny per line.

The Elge Film List

For February is to hand, and as usual forms a valuable reference book for film buyers, some thirty-five films of Gaumont and Clarendon make being described in detail. Among these are all of the most successful films put out by this firm during the past month, and a number of new ones. Exhibitors not in a position to inspect the new subjects at the Company's headquarters as they are issued may have this list sent regularly on sending their name and address to the Gaumont Co.

Kinematograph and Nature Study.

Four Lectures on "A Study of the Principles of Nature" will be delivered at the London Institution, Finsbury Circus, E.C., by Mr. Frederick Hovenden, F.L.S., F.G.S., F.R.M.S., Fellow of the Physical Society of London, Vice-President London Institution, on Thursdays, March 5, 12, 19 and 26, 1908, at five o'clock p.m. The experiments mentioned in the lectures will be reproduced on the screen by means of kinematograph films taken by Mr. F. Martin Duncan, so that the details may be clearly seen, and the first lecture will be fully illustrated by means of the lantern.

The Chronophone in South Africa.

About a week ago one of Gaumont's representatives sailed in charge of two complete chronophone outfits per S.S. *Kildonian Castle* for South Africa. After rounding the Cape, the singing animated pictures mechanism will find its way to Johannesburg. Mr. A. Kidd, Gaumont's representative, who was in charge, will have an opportunity of opening up new ground. It is now some weeks since Mr. H. N. Kemplen, the Gaumont Company' travelling chronophone manager, also sailed by the S.S. *Marmora* for India. Mr. Kemplin obtained the permission of the Captain to give a kinematograph entertainment on the promenade deck, at the close of which he was congratulated by the captain, and was especially asked to give a special show for the exclusive amusement of the first class saloon passengers. By special arrangement, and the willing co-operation of the crew, means were provided for giving a select entertainment. This was a good advertisement for Gaumonts, for it is hardly possible for a single soul aboard to forget the name of the firm, by the medium of whose apparatus they were able to enjoy several hours real pleasure.

Missionary Work in Films.

Through the medium of the kinematograph, missionary work in Uganda was described in a most realistic way to a large audience in the Town Hall, Reading. The meeting was arranged in connection with the Church Missionary Society, the lecturer being the Rev. E. S. Daniell, of Uganda. Mr. Daniell said that those were the first living pictures taken in Uganda, and were, therefore, a unique set. The pictures included:—Journey to Mengo, Uganda, typical scenes, religion—past and present, missionary work, medical work, itinerating, women's work, a boys' school, regions beyond, and native work.

Death of A. Horsley Hinton.

It is with very great regret that we record the death of Mr. A. Horsley Hinton, Editor of the *Amateur Photographer*, who died at his residence, Woodford, on Tuesday, February 25th. We were in conversation on Kinematograph matters with Mr. Hinton a few days prior to his death, and the news came to us as a great shock, seeing that when last we saw him he appeared in the pink of health. His death was brought about by a chill, caught on his return journey from Aberdeen where he had paid a visit to the Scottish Salon. The chill developed pneumonia which was followed by brain fever. The photographic world loses a clever worker and one of its leaders in the pictorial phase of the art. He did much to secure for photography a higher plane than that on which he found it, and pictorial workers in all parts of the world will learn with regret of his decease. Although not personally engaged in kinematograph work, he showed great interest in the business and often opened his pages for literary work on the subject. At the recent Dinner and Concert of Butcher & Sons' Athletic Club, where a program of living pictures was provided, Mr. Hinton expressed himself delighted with the scenes depicted. He had a sense of humour as well as a refined taste for the beautiful, and some of the comic pictures greatly amused him. We sincerely hope that his successor as editor of the popular weekly photographic journal for amateurs will possess an equal amount of enthusiasm for the triumphs of kinematography.

Famous Actors in Living Pictures.

Further particulars are now to hand of the project to film some of the leading French actors and actresses, Alfred Capus, Victorien Sardou, Henri Lavedan, Edmond Rostand and Maurice Donnay are writing plays for the Kinematograph, and Sarah Bernhardt, Rejane, Bartet, Jeanne Granier, Mounet Sulley, Coquelin, Le Bargy, and Guitry will act them. This will surely (says the Paris correspondent of the *Telegraph*) be something now. The kinematograph has undoubtedly damaged theatres. Why should not playwrights and play-actors turn the new invention to account? The idea first came, it seems, to M. Henri Lavedan, and his fellow dramatists are taking it up enthusiastically. He will arrange for the "production" of the plays, and M. Bargy undertakes to "stage" them. M. Alfred Capus says that he is now "writing" a kinematograph play for M. de Féraudy, of the Français, and Mdlle. Eve Lavallière, of the Variétés. The play will be a "series of very short scenes, reproducing types of Parisian life." As it is merely to be seen in dumb show, it would be a work of supererogation for M. Capus to write a complete dialogue. But he sketches an outline, the actors playing it before the recording camera, fill in the canvas more or less with their own words. The beauty of the kinematograph play for the actors is that, after the final performance before the camera, their work is over. According to M. Capus, they are to draw £8 each per rehearsal, and £40 for the final performance.

. Capus refuses to look down upon the kinematograph. Shows of this class are now signing regular contracts with the Society of Dramatic Authors, and the best dramatists are "writing" for them. The new venture does not seem yet to have been pushed so far as to include the phonograph combined with the kinematograph. When that is achieved theatres will probably be abolished altogether.

A magnificent display of animated pictures was given by the Excelsior Bioscope Company (of London) at Pretoria Hall, Sunbury, Middlesex, which claimed to be the first publicly shown there. The programme consisted of The Boy Globe Trotter, Diabolo, Toilers of the Sea, Her First Bike Ride, Disintegrated Convict, Drama in Seville, Curfew, Bull Dog Saving the Union Jack, Liquid Electricity and Dumb Sagacity. There was a large audience present who were agreed as to the success of the show.

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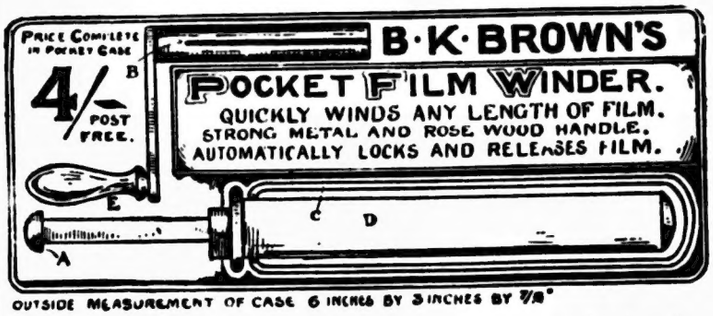

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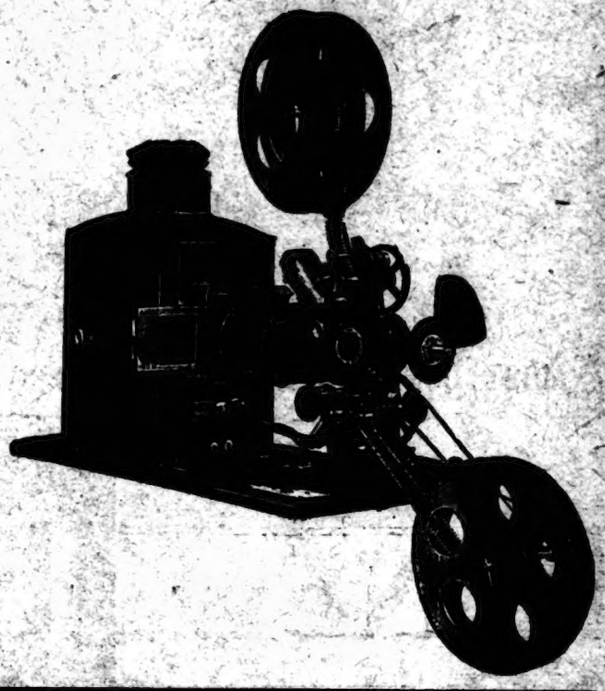

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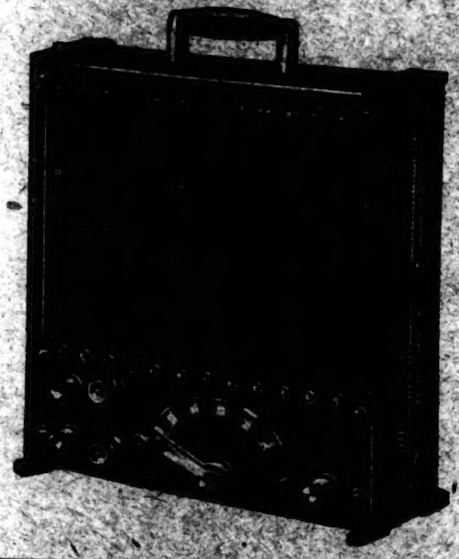

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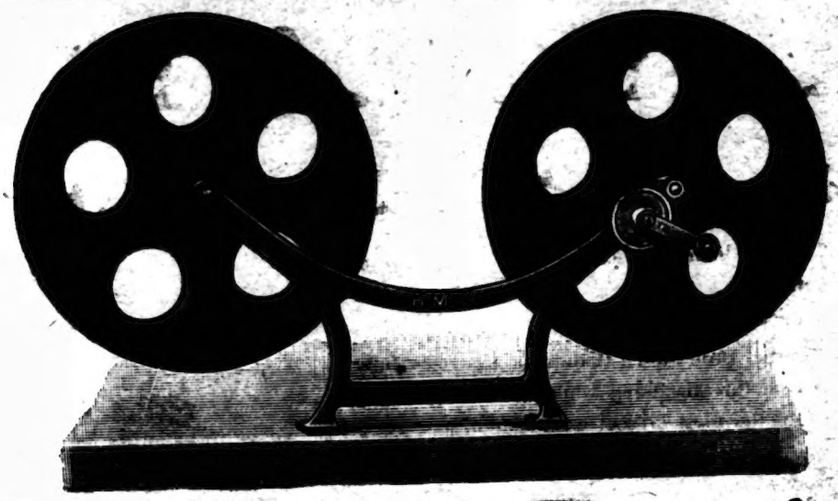

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